



## CTIN 499 – Special Topics: Visual Development for Games

Spring 2024 | Lecture  
Section 17852 | Units: 2  
Day/Time: Thursday 10 - 11:50 AM | Classroom: SCI L113

**Instructor: Duane Loose**

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### IT Help

**Hours of Service:** TBA  
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## Course Description

This course is focused on professional practice, communication, group collaboration, Art Direction and Production Design process and principles, presentation, critique, and creating work products defining the “look” of a game.

Preparing students for participation in USC’s Interactive Media and Games Division’s capstone “**CTIN 491 Advanced Game Production (AGP)**” is a major goal of this course. Students identifying as **Art Producers in AGP** will also benefit from this course.

Assignments in CTIN 499 are used to develop the creative skills to produce the “**work products**” used by industry professionals. The overall process of establishing the visual style can also be referred to as “**look**” development. Look development is always “**in service**” to the design of the game, supporting the play experience desired. Professional examples of these “work-products” will be provided for reference.

## Learning Objectives

By the end of this course, students will be able to:

- Use industry standard software and tools to create pre-visualization assets to define and establish the visual targets for video games.
- Employ functional critique to improve their work
- Identify opportunities and future career tracks in the field of visual development for games, such as: Concept Art, Art Direction, and Production Design.
- Collaborate individually, and in small groups to provide and receive critique and feedback as the student develops the specific assignments each week. For example: critique and feedback are used to revise and refine the various style guides in an iterative process from rough to final versions.
- Create and maintain an accessible online portfolio showing their work and creative process
- Present their work using professional documentation and presentation techniques.
- Function as a member and/or leader of an AGP art team in CTIN 491.

**Prerequisite(s):** *None.*

**Recommended Preparation:** ART 207AB and CTIN 290 are recommended courses to take prior to this course. Fundamental proficiency with MS Office and/or Google Suite tools. A proficiency in Adobe Creative Cloud software and 3D software such as Maya and Blender.

## Technological Proficiency and Hardware/Software Required

- Agnostic 3D software
  - [3DS MAX](#)
  - [Maya](#)
  - [BLENDER](#)
- [Adobe Creative Cloud tools](#)
- [MS Office, Google Docs:](#) for written critique, style guides, and presentations
- [USC Computing Center Laptop Loaner Program.](#)
- USC Technology Support Links:
  - [Zoom information for students](#)
  - [Blackboard help for students](#)
  - [Software available to USC Campus.](#)

## Game Art Projects/Portfolio - Core Components

Game art courses are built around projects intended to unlock your creative potential, hone your ability for useful and actionable critique, advance your learning capacity, and build your “work-ready” professional portfolio and toolbox. These core competencies are embedded in all game art courses and include the following skills and abilities. Think of these as exercising your art muscles on a consistent and regular basis, creating “muscle-memory”.

- Presentation and Critique
  - Presenting your work - Understanding your audience
  - Online Portfolio and deployment tools
  - Giving and Receiving Critique
- Concept Development,
  - Research, Ideation, Sketching, and Rendering
  - Principles and Process
- 2D and 3D software mastery
  - Tool agnostic foundation
  - Learning How to Learn
- Professional Process and Practice
  - Stages of Development
    - Reducing Uncertainty
    - First - Make it Ugly

## Visual Development for Games’ projects include:

Creating Style-guides, Mood-Boards, Reference compilations, screenshot paint overs, rip-o-matics, concept sketches and renderings for:

- Color Pallet development to support the narrative and gameplay
- Key Moment and Archetypal Beat pre-visualization
- Main Gameplay beats pre-visualization
- VFX, Lighting, Atmosphere Style and Reference Guides
- Wrapper Elements (including UI)
- Cinematics Pre-vis
- Architectural (e.g.: Brutalist) and Industrial Design (e.g.: hard surface) principles and elements for environment development
  - Scale
  - Form, Division of Form and Beauty
- Character Design
- Using AI art tools

## Learning Resources

- 3D software Online Help Sites
- Adobe Creative Cloud
- beHance: <https://www.behance.net/>
- Artstation (pro level): <https://bit.ly/45zLgwT>
- [Zoom information for students](#)
- [Blackboard help for students](#)
- [Software available to USC Campus](#)
- [Autodesk Student Software](#)
- [Adobe Creative Cloud for Students](#)
- [Blender](#)
- Digital Mood Board Reference Software: <https://www.pureref.com/>

## Use of Social Media in class

We will access the interwebs for in-class assignments. However, the in-class use of social media, including text and internet messaging are prohibited unless explicitly permitted by the instructor. Your participation grade (5% of your Assignments grade) is the grade you receive for submitting your work and completing assigned critiques **on time**. A 5-point reduction will result from each occurrence of a student using the social media noted above. Please see the chart below: **Points Breakdown** for additional information.

## Using Blackboard: Learning Content Management System

All course materials including grading, attendance, assignment descriptions and submission guidelines, lecture topics, lab activities, course announcements, updates, and so forth will be posted on Blackboard.

## Course components include the following:

- Lecture and in-class assignments
- Lab in-class assignments
- Homework assignments presentation and critique
- Project completion verification
- Written participation in critique when assigned
- Grading
- Sketchbooks
  - Bring analog note taking materials, sketchbooks, or other materials for brainstorming, note taking, sketching, and design work. See the Professor if you require accommodations.

## Use of Pre-made assets and AI

We will explore the use of AI and pre-made assets for quick development of preliminary concepts and final artwork.

## Grading and Participation

### Attendance Policy

Attendance is not graded. However, punctual attendance at all classes is mandatory. Students arriving more than five minutes late to three classes, more than ten minutes late to a single class, or leaving early, will be marked as having an absence from class.\* ***If you must be absent, contact your professor before class starts. Communication is key to professional practice and conduct.***

### Absences Affecting Grading

- Two unexcused absences: lowers your grade one full letter grade (e.g., from A to B)
- Three unexcused absences: lowers your grade two full letter grades (e.g., from A to C)
- Four or more unexcused absences: request to withdraw from course (instructor's discretion)
- \*Avoid unexcused absences by communicating directly with the professor (see above).

## Timeline and Submission

All homework assignments are due at the beginning of class. Homework assignments will be graded in a timely fashion - usually within one week after final submission. Feedback and critique for the improvement of quality will be given for select examples during class time. Based on critique you may revise and resubmit assignments for a better grade within two weeks of the original due date. Extra credit assignments may be available.

Assignments are submitted according to the due dates on Blackboard. All assignments use a checklist rubric to guide the completion of your work. Assignments are graded on:

- Professional practice (naming conventions, delivery (format/posting location and date, etc.)
- Level of completion (according to the checklist)
- Collaboration and critique
- Iterative improvement (revise and resubmit)

### Points Breakdown

<i>Assignments (20% of Grade)</i>	<i>% of Grade</i>	<i>Due Due</i>
<b>In-class lecture and lab assignments</b>	<b>5</b>	<b>Day of class</b>
<b>Participation/Group Critique</b>	<b>5</b>	<b>Day of class</b>
<b>Sketchbook/Journal (Analog and Online)</b>	<b>5</b>	<b>Verified Bi-weekly</b>
<b>Progress Homework</b>	<b>10</b>	<b>Day of class</b>
<b>PROJECTS (80% of Grade)</b>		<b>As Scheduled</b>
<b>Existing Game Analysis</b>	<b>10</b>	<b>Week 2</b>
<b>Pre-Production Guide</b>	<b>10</b>	<b>Week 4</b>
<b>Environment Style Guide</b>	<b>10</b>	<b>Week 6</b>
<b>Atmospherics/Lighting Style Guide</b>	<b>10</b>	<b>Week 8</b>
<b>Character Style Guide</b>	<b>10</b>	<b>Week 10</b>
<b>Wrapper (UI, Narrative)</b>	<b>10</b>	<b>Week 12</b>
<b>Final Art Direction Compilation, Narrative</b>	<b>10</b>	<b>Week 14</b>
<b>Web + Social Media Sites Final</b>	<b>10</b>	<b>Week 16</b>
<b>TOTAL</b>	<b>100</b>	

### Grading Scale

<i>Letter grade</i>	<i>Corresponding numerical point range</i>
<b>A</b>	<b>95-100</b>
<b>A-</b>	<b>90-94</b>
<b>B+</b>	<b>87-89</b>
<b>B</b>	<b>83-86</b>
<b>B-</b>	<b>80-82</b>
<b>C+</b>	<b>77-79</b>
<b>C</b>	<b>73-76</b>
<b>C-</b>	<b>70-72</b>
<b>D+</b>	<b>67-69</b>
<b>D</b>	<b>63-66</b>
<b>D-</b>	<b>60-62</b>
<b>F</b>	<b>59 and below</b>

### Basic Grading Rubric for individual assignments

<i>Graded Element</i>	<i>% of grade</i>
<b>Proper naming convention</b>	<b>10</b>
<b>All required elements complete and present</b>	<b>60</b>
<b>Assignment posted on time in the location required</b>	<b>10</b>
<b>Provided written critique as assigned</b>	<b>10</b>
<b>Presentation (in-class, website, behance)</b>	<b>10</b>

## Project Work Product Descriptions

- **STYLE GUIDE** - A style guide is a multi-page presentation, shared in analog and/or digital online form (e.g.: on websites such as Adobe Creative Clouds' behance ). This work product is typically created using document and slide presentation tools (i.e.: MS Office, Google docs, etc)
  - Style guides may be general in nature addressing overall “look development” for the entire game by defining the main “pillars” of the visual style.
  - Style guides may focus on a specific art discipline such as Visual Effects, Character, Environment, Lighting, Animation, UI, and so forth.
  - A **“stake in the ground”**: Style guides are “living documents” and are often modified throughout the initial stages of the visual development process. They are used to give artists working on the games’ visual assets a place to start; to assist the artists to “adopt” a style and guide any “adaptation” of the style to unforeseen evolving needs later in the production process.
  - Style guides are used to guide the work of internal art discipline teams and external art out-source teams. This ensures the look and feel of all game assets conform to intended artistic vision throughout the game development process.
  - Style guides are used to provoke and facilitate agreement between the development team disciplines: Design, Production, Engineering, Marketing, and Publishing.
- **MOOD BOARDS** - Mood boards are an assembly of images from any available source including the work of other artists/illustrators, related game genres, inspiring films, photographers, websites, and AI generated sources. The mood boards for this course will be created digitally using [PureRef software](#).
  - Mood boards are used for inspiration and to establish the mood desired for the overall development of the “look” of the specific game element - VFX, Environment etc.
  - Mood boards are used to explore color palettes for specific key moments defined by the beats of the journey through the game.
- **KEY MOMENTS / ARCHETYPAL BEATS** - The key moments aka Archetypal Beats of the game are defined by the “beats” established during the initial design/development of the game. Key moment artwork is included within visual development style guides.
  - An **Archetypal** beat, chosen from the key moments/beats of the game, is the singular concept illustration - a Hero Painting - used to inform the greatest number of other beats of the game.
    - Includes every visual element of the game from every visual discipline
    - Supports the Grey-Box first playable version of the game
  - Work product for key moment visual development may include:
    - Illustrated storyboards
    - Paint-overs on screen shots of Grey-box levels from playable levels of the early stages of the game
    - High-definition concept paintings
      - Including “collage” elements for all visual elements
      - aka: Hero Paintings
    - “Color Scripts” define the evolution and use of color supporting the narrative and design of the game journey.
- **WRAPPER** - The wrapper of the game is a style guide comprised of all visual elements outside of the in-game play. It matches the gameplay in tone, mood, color palette, and so forth. The wrapper is as engaging as the core game, brings the player into the world, and may include but is not limited to:
  - UI elements
  - Game load screens
  - Character set-up and elements of crafting
  - Settings screen

- Maps and achievements
- Cinematics
- Graphic design
- **FINAL COMPILATION STYLE GUIDE** - This deliverable is the “master” style guide comprised of all the individual style guides created for individual art discipline “look” development.
  - Known by several names (e.g.: ART BIBLE) this is the de facto reference guide informing internal and external (out-source) art teams.
  - It is a “living” document subject to the evolution of technical and design specifications, performance requirements, and alternate publishing platforms, e.g.: Switch, Xbox, and PlayStation.
- **RIP-O-MATIC** - a video from existing resources (Web, Game Trailers, Film etc.) edited to show mood, color, action, VFX, Lighting and so on. This is a video-based style guide.

### Class Meeting Agenda

Beginning on January 11, 2024, Visual Development for Games meets once a week from 10AM – 11:50AM. Each meeting will follow this basic agenda:

- Introduction and activity
- Next project discussion
- Project review and critique
- Submit in-class work

Each project takes approx. 2 weeks to complete, delivered in 2 versions. Version 1 (v1) is the rough guide for review and feedback which is used for v2. The key moment illustration will take from **Feb 8 to 11 April 2024** to complete.

### Detailed Course Schedule

<b>Meeting @ 10AM</b>	<b>Discussion Topic In-class Activity In-Class assignments</b>	<b>Assignment Due: Date of Next Meeting</b>
11 Jan 2024	Course Overview + <b>Confirmation EMAIL</b> BlackBoard Review Production Process: Discovery Existing Game Analysis Project	<ul style="list-style-type: none"> <li>● <b>Course Survey</b></li> <li>● <b>Multiple Intelligences Activity</b></li> <li>● <b>Existing Game Analysis Project style guide V1</b></li> </ul> Due: 18 Jan 2024
18 Jan 2024	Discuss <b>Presentation + Critique Process - Using PureRef: <a href="https://www.pureref.com/">https://www.pureref.com/</a></b> Review: <b>Existing Game Analysis Project style guide V1</b>	<ul style="list-style-type: none"> <li>● <b>Existing Game Analysis Project style guide V2</b></li> </ul> Due: 1 Feb 2024
1 Feb 2024	Group Critique Process Pre-Production Style Guide Reference (use PureRef) Review: <b>Existing Game Analysis Project style guide V2**</b>	<ul style="list-style-type: none"> <li>● <b>Pre-Production style guide V1</b></li> <li>● <b>**Group Critique</b></li> </ul> Due: 8 Feb 2024
8 Feb 2024	Production Process: <b>Preproduction Key Moment Illustration(s)</b> Review: <b>Pre-Production style guide V1</b>	<ul style="list-style-type: none"> <li>● <b>Pre-Production style guide V2</b></li> <li>● <b>Key Moment Thumbnail Sketch v1</b></li> </ul> Due: 15 Feb 2024

<p>15 Feb 2024</p>	<p><b>Environment style guide</b></p> <ul style="list-style-type: none"> <li>• Architecture + Product Design Reference</li> <li>• Color Palette</li> </ul> <p><b>Review: Pre-Production style guide V2 + Key Moment Thumbnail Sketch v2</b></p>	<ul style="list-style-type: none"> <li>• Environment style guide V1</li> <li>• Key Moment Thumbnail Sketch v2 + Grey Box Setup</li> </ul> <p><b>Due: 22 Feb 2024</b></p>
<p>22 Feb 2024</p>	<p><b>Environment style guide</b></p> <ul style="list-style-type: none"> <li>• Lighting + Atmosphere</li> <li>• Time of Day</li> <li>• Weather</li> </ul> <p><b>Key Moment/Archetypal Beat Grey Box Paint Over Process</b></p> <p><b>Review: Environment style guide V1 + Grey Box Setup</b></p>	<ul style="list-style-type: none"> <li>• Environment style guide V2</li> <li>• Key Moment Grey Box Paint Over v1</li> </ul> <p><b>Due: 29 Feb 2024</b></p>
<p>29 Feb 2024</p>	<p><b>VFX style guide</b></p> <ul style="list-style-type: none"> <li>• Using a Reference Mood Board</li> </ul> <p><b>Review: Environment style guide V2 + Grey Box Paint Over v1</b></p>	<ul style="list-style-type: none"> <li>• VFX style guide v1 (reference mood board)</li> <li>• Group Critique</li> </ul> <p><b>Due: 7 Mar 2024</b></p>
<p>7 Mar 2024</p>	<p><b>VFX style guide</b></p> <ul style="list-style-type: none"> <li>• Signature VFX Lifecycle</li> <li>• Interactive Lighting</li> <li>• Reference: RIP-O-MATIC Process</li> </ul> <p><b>Review: VFX style guide v1</b></p>	<ul style="list-style-type: none"> <li>• VFX Style Guide v2 (using a Mood Board)</li> <li>• Add to Key Moment Paint Over</li> <li>• Character RIP-O-MATIC reference links</li> </ul> <p><b>Due: 21 Mar 2024</b></p>
<p>14 Mar 2024</p>	<p><b>Spring Recess</b>  <b>March 10<sup>th</sup> - 17<sup>th</sup>, 2024</b></p>	
<p>21 Mar 2024</p>	<p><b>Hero Character and Animation style guide</b></p> <ul style="list-style-type: none"> <li>• Sketches, Silhouette, Costume, Reference, Posing, Signature Actions</li> <li>• In the form of a Rip-O-Matic Video v1 (3 Weeks)</li> </ul> <p><b>Review: VFX style guide v2 + and Key Moment Paint over.</b></p>	<ul style="list-style-type: none"> <li>• Rip-O-Matic Video v1(This is your Character style guide)</li> <li>• Group Critique: RIP-O-MATIC reference</li> </ul> <p><b>Due: 28 Mar 2024</b></p>
<p>28 Mar 2024</p>	<p><b>Character style guide</b></p> <ul style="list-style-type: none"> <li>• Model Sheet</li> <li>• Hero Painting (in Grey Box)</li> </ul> <p><b>Review: Rip-O-Matic video v1-</b></p>	<ul style="list-style-type: none"> <li>• RIP-O-MATIC (Character style guide) v2</li> <li>• Add Hero Painting v1 to Key Moment Paint Over</li> </ul> <p><b>Due: 4 Apr 2024</b></p>
<p>4 Apr 2024</p>	<p><b>Wrapper (UI, Narrative) style guide</b></p> <ul style="list-style-type: none"> <li>• Reference: <ul style="list-style-type: none"> <li>○ In Game <ul style="list-style-type: none"> <li>■ Nav</li> <li>■ Feedback</li> </ul> </li> <li>○ Load/Results Screens</li> <li>○ Cinematics</li> </ul> </li> </ul> <p><b>Review: Character style guide v2 + Add Hero Painting v1 to Key Moment Paint Over</b></p>	<ul style="list-style-type: none"> <li>• Wrapper (UI, Narrative) style guide v1</li> <li>• Add Hero Painting v2 to Key Moment Paint Over</li> <li>• Group Critique</li> </ul> <p><b>Due: 11 Apr 2024</b></p>



<p>11 Apr 2024</p>	<p><b>Wrapper (UI, Narrative) style guide</b></p> <ul style="list-style-type: none"> <li>• <b>UI Design</b> <ul style="list-style-type: none"> <li>• In Game</li> <li>• Navigation (maps, compass, HUD ‘n stuff)</li> </ul> </li> <li>• Feedback (e.g.: shell shock)</li> <li>• Load/Results Screens</li> <li>• Cinematics Process                             <ul style="list-style-type: none"> <li>• Thumbnail to Color Script</li> </ul> </li> </ul> <p>Review: <a href="#">Wrapper (UI, Narrative) style guide v1</a></p>	<ul style="list-style-type: none"> <li>• <a href="#">Wrapper (UI, Narrative) style guide v2</a></li> <li>• <a href="#">Add Wrapper Overlay to Key Moment Painting</a></li> </ul> <p>Due: 18 Apr 2024</p>
<p>18 Apr 2024</p>	<p><b>Final Art Direction Compilation</b></p> <ul style="list-style-type: none"> <li>• Visual Development Guide</li> <li>• With Master Pillars and Narrative</li> </ul> <p>Review <a href="#">Wrapper style guide v2</a> + <a href="#">Wrapper Overlay in Key Moment</a></p>	<ul style="list-style-type: none"> <li>• <a href="#">Final Art Direction Compilation v1</a> <ul style="list-style-type: none"> <li>• Visual Resume</li> <li>• Compile ALL Previous Guides</li> <li>• PPT</li> </ul> </li> <li>• <a href="#">Publishing Plan (Social Media, Website)</a></li> </ul> <p>Due: 25 Apr 2024</p>
<p>25 Apr 2024</p>	<p><b>Web + Social Media Sites Final</b></p> <p>Review: <a href="#">Final Art Direction Compilation v1</a></p>	<ul style="list-style-type: none"> <li>• <a href="#">All final content added to Web + Social Media Sites</a></li> <li>• <a href="#">Group Critique</a></li> </ul> <p>Due: 1 – 8 May 2024* TBD</p>
<p>1 – 8 May 2024*</p>	<p><b>Final Web + Social Media Sites Due</b>  <b>Online Final Exam</b>                  * Our final Due date will be between May 1 and May 8 TBD</p>	

**Have a Great Break**

## Classroom Policies

### Using AI Tools

Learning to use AI is an emerging skill, and I welcome the opportunity to explore, with you, how to use these tools. Keep in mind the following:

- Be an Artist, Not a **Promptist!**
- Bend the tool to your artistic “WILL”. Don’t allow the tool to bend you to its “WILL”
- A fool using AI is a more dangerous Fool (Del Coates). Don’t be a fool.
- AI tools are permitted to help you brainstorm and inspire visual development.
- Much of the AI art generated looks very similar.
- Understanding how to speak “ART” is critical to bending AI tools to your artistic will. You will need to refine your prompts to get good outcomes. This will take work.
- AI is a tool, crayons are tools, all software are tools. It’s a tool you need to acknowledge using.
- Be thoughtful about when AI is useful. Consider its appropriateness for each assignment or circumstance.
- The use of AI tools requires attribution. You are expected to clearly attribute any material generated by the specific tool used.
  - Failure to provide attribution is a violation of academic integrity policies.
  - And, most importantly, we lose the “institutional” and creative cultural knowledge we need to share how we use the tools at USC.

### Diversity and Inclusion

It is important you consider diversity when creating games in a professional and ethical way. Ask yourself these questions:

- Who is depicted and how will this work impact others?
- What kinds of individuals and communities are represented in your work?
- What point of view does your work express?



Creating work that includes diverse viewpoints may discuss racial, religious, gender and sexual orientation issues in the context of games and interactive media.

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom is a safe space for open discussion of ideas and self-expression. However, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison

- <http://cinema.usc.edu/about/diversity.cfm>
- e-mail: [diversity@cinema.usc.edu](mailto:diversity@cinema.usc.edu)

You can also report discrimination based on a protected class here:

- <https://equity.usc.edu/harassment-or-discrimination/>

### **Disruptive Student Behavior**

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

### **Creating an Inclusive Space**

In this class, we make a commitment to foster a welcoming and supportive environment where students of all identities and backgrounds can flourish. This means that you will be expected to offer content warnings when appropriate, use students' stated pronouns, and respect self-identifications. While debate and discussion are welcome, please remain aware of the implications of your words and the images that you include in your work. If the instructor or another student points out something problematic, avoid being defensive; this is a valuable opportunity for us to grow and learn together. If you have a concern about any aspect of the class, you are welcome to speak with the instructor or the advisor for the division.

### **Creating a Culture of Respect**

Students are expected to treat each other with respect, listen to each other, and work together towards a shared, collaborative, healthy work culture. Any student found to be disruptive or engaging in behavior that doesn't meet the standards of respectful teamwork may be asked to leave by the instructor. If you experience any problems with a fellow student regarding their work, please bring your concerns to your instructor.

### **Academic Integrity**

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). You may use AI as noted in the instructions in this syllabus.

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and

could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#). Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

## Students and Disability Accommodations

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

## Support Systems

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.